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# GEORGE STUBBS

## 1724-1806

COURTAULD INSTITUTE

## Whitechapel Art Gallery

*February — April, 1957*

*Cover Plate cat. no. 29*

**"HAMBLETONIAN RUBBING DOWN"**

*oil on canvas 82×126"*

*Collection: The Dowager Marchioness of Londonderry, D.B.E.*

*frontispiece :* **SELF PORTRAIT**
*cat. no. 12*

# GEORGE STUBBS

## 1724-1806

*Catalogue of an exhibition*
*of paintings, drawings and engravings*
*held at the Whitechapel Art Gallery, London,*
*from 27th February—7th April, 1957*

## Honorary Exhibition Committee

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## PREFACE

Stubbs is known to art historians and students interested in 18th century painting; he is known among artists, though imperfectly and on the strength of a handful of pictures in the national collections in London and the provinces; but his reputation with the general art public is tenuous and he is often vaguely dismissed as a senior and distinguished member of the English band of horse painters. There is a very simple reason for this state of affairs. Stubbs received considerable patronage during his lifetime from families living in the English countryside and for the most part these privately commissioned paintings still remain in their first homes. It is, therefore, not at all easy for anyone to become familiar with the total gamut of Stubbs's work unless the opportunity is provided by a comprehensive public exhibition, and that is the point behind the present occasion.

This exhibition is rather more extraordinary as an event than might at first be imagined, for it is the first large assembly of Stubbs's pictures to be seen in London since 1885. Since then, his place in English art has shifted from that of an accomplished animal painter to a new position in which his marvellously penetrating gifts are at present being reassessed, and seen to be wider in effect and more subtle in implication than previous generations had supposed. The fine Stubbs exhibition in Liverpool in 1951, was one of the culminating points in this process of re-discovery which owes so much to Basil Taylor's warm perception and enthusiasm. Mr. Taylor is responsible for our catalogue notes and has guided the formation of the exhibition at every stage. We are greatly in his debt; and visitors to the exhibition will also be grateful to Mr. Taylor for his patient research over many years into all questions relating to Stubbs and the fact that through this research many barriers and misconceptions which obscured our view of Stubbs in the past are now removed. Stubbs belongs to the 18th century, but often extends its range.

Our exhibition includes a large number of works not previously exhibited in London: among these the privately owned "Haymakers" and "Reapers", the mares and foals paintings belonging respectively to Mrs. John Dewar and Mr. Anthony de Rothschild, and the Wedgwood portraits. The "Cheetah with Indian Servants" and "The Grosvenor Hunt" are among several great pictures that have not been seen in London for over half a century. To point the unusual character of the occasion, the exhibition is held under the auspices of an honorary exhibition committee composed very largely of the present-day descendants of Stubbs's original patrons.

Although our acknowledgment to the many kind people who have lent pictures to the present exhibition appears elsewhere in this catalogue, the organisers would like to pay special tribute to the great generosity of the owners of Stubbs pictures which alone has made the exhibition possible. The Trustees would particularly like to thank the Earl of Rosebery for much useful help at a difficult time in the planning of the exhibition; and the Arts Council which, apart from an invaluable grant towards the administration of the exhibition, has given us the services of its transport section and thus relieved the organizers of many difficult problems.

BRYAN ROBERTSON

## BIOGRAPHY

*The primary source for Stubbs's life and professional career remains the memoir recorded from conversations by his friend Ozias Humphry (1742–1810). This has never been published, but the original draft and two later transcripts are among the material relating to Stubbs collected by Joseph Mayer and presented by him to the Picton Library, Liverpool. One of these transcripts was made by Humphry's illegitimate son, William Upcott; Mr. Geoffrey Grigson, in an article in Signature (Aug., 1938), was the first to establish that Humphry was in fact the author of this memoir, and not Upcott, as had been previously stated by Mayer, Gilbey and Shaw Sparrow. It has not hitherto been recognised, I believe, that one of the transcripts whose hand cannot be positively identified has been interleaved with notes almost certainly provided by Mary Spencer, Stubbs's mistress, and the mother of George Townley Stubbs who engraved many of his father's pictures. Apart from these documents, very little contemporary evidence is otherwise available. There are references in the Farington Diaries, in the "Inquiry" of Sir Robert Strange and brief accounts of his life were published in* The Sporting Magazine *(May, 1808 and November, 1809) and in* The Gentleman's Magazine *(August, 1806), but more significant references can be found in the "* Reminiscences of Henry Angelo *(1830) and in the correspondence of Josiah Wedgwood with Thomas Bentley (various references in the privately printed edition, Vol. ii, between pages 380 and 492). The first attempt to produce a biographical study was made by Joseph Mayer, who abridged and paraphrased the Humphry memoir and published the essay in two privately printed volumes, the first in 1876 with an account of* Early Exhibitions of Art in Liverpool, *the second in 1879 with essays on Thomas Dodd and Upcott. Any student of Stubbs owes much to the work and enthusiasm of Sir Walter Gilbey, who not only made a large and wide-ranging collection of Stubbs's pictures, but published in a limited private edition a* Life of George Stubbs, R.A., *again largely based upon the Humphry mss., but also containing much useful supplementary information, including a catalogue of the pictures in a number of collections apart from his own. The next writer seriously to devote attention to the artist was Walter Shaw Sparrow, who published essays on him in three books,* British Sporting Artists (1923), A Book of Sporting Painters (1929) *and* George Stubbs and Ben Marshall (1929), *the last of which contains the largest body of reproductions available in one volume. By far the most sympathetic and penetrating appreciation of Stubbs's genius is to be found in the essay by Geoffrey Grigson already mentioned and which was subsequently published in* The Harp of Aeolus (1947). *Another useful contribution has been the essay by H. F. Constantine* (Burlington Magazine, *July, 1953) dealing with documents relating to Stubbs's work for the 2nd Marquis of Rockingham.*

George Stubbs was born in Dale Street, Liverpool, on August 25th, 1724, the son of John and Mary Stubbs. His father was a currier and he had a brother and five sisters. At the age of eight he began to make drawings from bones borrowed from a Dr. Holt; his interest in painting was not at first encouraged by his father, but at the age of 15 the latter agreed to apprentice him to an artist, Hamlet Winstanley, who was engaged in copying the Earl of Derby's pictures at Knowsley Hall. This arrangement, however, only lasted a few weeks owing to a dispute between the two, and until he was 20 Stubbs continued to live in Liverpool, pursuing his artistic and

anatomical studies on his own. Between 1743 and 1744 he was first in Wigan and then in Leeds working as a portrait painter, and later moved to York, where he began to make a serious study of human and animal anatomy and eventually gave lectures to the pupils of the hospital, while maintaining himself by portrait painting. The earliest works at present extant are the illustrations which he made for an essay on midwifery by Dr. John Burton, of York (the source of Dr. Slop in *Tristram Shandy*), published first in London in 1751. He remained in York probably until the middle of 1753, and then, after a short stay in Hull, travelled to Italy by ship in 1754. Humphry reports that his motive for this journey was to convince himself that " nature was and always is superior to Art, whether Greek or Roman, and having received this conviction he immediately resolved upon returning home." He certainly visited Rome, but whether he saw other Italian cities is not recorded. On the return voyage he stopped off at Ceuta (see cat. no. 51). He then stayed in Liverpool for a period painting portraits, but after the death of his mother eighteen months later he returned to Hull, and by the beginning of 1758 was engaged upon his study of horse anatomy at Horkstow, Lincs. (see cat no. 57). In 1759 he moved to London and later (1763) established himself at 24, Somerset Street, Portman Square, where he lived until his death. During the next six years he worked on the plates and text for *The Anatomy of the Horse*, which appeared in 1766 and at the same period was busily employed as a painter, the 3rd Duke of Richmond, the 2nd Marquis of Rockingham and the 1st Earl Grosvenor being among his patrons.

In 1770 he began to exhibit enamel paintings on copper plates. Not being able to attain the size he required on metal, he applied, at first unsuccessfully, to potters to make large china grounds. Josiah Wedgwood agreed to experiment to this end and the first products of the partnership appeared in 1777 (see cat. no. 10). In 1780 he spent some months at the Wedgwood household at Etruria. In 1762 he had exhibited at the first time in the exhibition of the Society of Artists, of which he was to become a Director, Treasurer and, in 1773, President. In November, 1780, he was elected an Associate of the Royal Academy and in the following year asked to deposit his diploma work on being advanced to full membership. This he did not agree to do owing to differences of opinion with the Academy, and he never thereafter accepted full membership. In 1790 he was invited by an unidentified patron to paint for *The Turf Review* a series of portraits of famous racehorses which were to be exhibited, engraved and published with a descriptive text. Sixteen of the pictures were exhibited in 1794 and engraved, but the enterprise did not succeed and was abandoned. In 1795 he began work on his *Comparative Anatomical Exposition of the Human Body with that of a Tiger and A Common Fowl*, which engaged him until his death. He completed the 142 drawings and the text for this book, and by 1806 had engraved 18 of the plates which were posthumously published in 1817 (see cat. no. 88). In 1801 he was involved in a successful lawsuit with Sir Harry Vane Tempest over payment for the portrait of Hambletonian (see cat. no. 29). He died on July 10th, 1806, in poor financial circumstances. A sale of the pictures, drawings and prints remaining in his studio was held in May, 1807.

## GEORGE STUBBS 1724 — 1806

The life of Stubbs is still obscure in many of its parts, but he exists as powerfully as any English artist, not just in his pictures, but as an extraordinary human being with a massive physical and intellectual virility. The ordeal of Horkstow, where he spent eighteen months anatomising the putrefying carcasses of horses, is singular not just as an act of bodily and moral fortitude, not only remarkable for the masterly technique of his dissections or for his command of the difficult and comparatively new procedure of anatomical injection, but for the control and lucidity of the drawings which resulted from this wearying and dirty labour. The considerable task of engraving the plates and preparing the text was undertaken in the same years that he was establishing himself in London, founding his reputation as an animal painter and working on such large-scale commissions as the Grosvenor Hunt and the life-size portrait of Whistlejacket. It is interesting to realise that many in the series of mares and foals were made at this period when *The Anatomy of the Horse* was being completed and that between 1760 and 1766 he painted some of the most intricate compositions of his life. A contemporary was right in calling this time the crisis of his career. The next decade brought a similar pattern of work, but then his scientific pursuit was chemical, rather than biological; his experiments in the technique of enamel painting, no less detailed and searching than his anatomical studies, again divided his professional life into two parts. In the 1770's also occurred his most direct associations with the brothers John and William Hunter and with Joseph Banks. With the years between 1780 and 1795 came exceptional frustration and disappointment—his dispute with the Royal Academy; the failure, after so many years' trial, to sell his enamels (proved by the number left in his studio after his death) and their unfriendly reception; the eventual abandonment of the *Turf Review* scheme for a series of racehorse portraits. The last ten years of his life brought financial hardship, and this must have been partly due to the fact that he was a man of the mid-century living out a longer life than a Gainsborough or a Reynolds into a time of changed and changing taste. It is significant that the patrons mentioned in Humphry's memoir were those who had employed him in the 1760's and 70's, and the same conclusion can be deduced from the provenance of the relatively fewer paintings dated 1795 to 1806. His physical strength, his intellectual and creative energy and his resolution did not fail. Humphry reports that when, about the turn of the century, he was working for the Earl of Clarendon, he would sometimes, having missed the coach, go on foot the 18 miles from Portman Square before ten in the morning. On the day before his death, at the age of 82, he walked eight or nine miles and at 75 he had painted one of his most concentrated and masterly pictures, the life-size portrait of Hambletonian. Above all, during these years he resumed systematic anatomical research devoted to a comparison of the human body with that of a tiger and a chicken for which again he made his own dissections, wrote his own text, completed 142 drawings and had begun to engrave the minutely detailed plates. This life deserves the word heroic; it was conducted apparently without any show of heroic independence and neither the surface nor the body of his pictures betrays the rise and fall of his fortunes or the variety of his day-to-day affairs.

Stubbs wished to enlarge his final study of comparative anatomy into the range of the vegetable world, and that intention is the most impressive sign of the modernity of his insight, the depth of his investigations and his scientific seriousness. His researches should not be

regarded simply as a useful aid in painting, for the two activities were absolutely fused and there is every reason to count him, next to Leonardo, as the greatest painter-scientist in the history of art. At every stage he joined the advanced enquiries of his time. John Burton's essay on midwifery, which he illustrated under such exacting circumstances, was a work of medical importance. His *Anatomy of the Horse* was not only enthusiastically received by some of the greatest scientists of the time, but made an exceptional enlargement of knowledge and still remains in the highest class of anatomical demonstration. In 1766 the authority in this subject was still Ruini's *Dell'Anatomia et dell'Infirmita Cavallo* of 1598 (last edition 1769), which subsequent works had done little more than plagiarise. In his comparative anatomy he was working in the spirit of a Hunter or a Cuvier. He was not in fact a member of the Lunar Society, but his attitude ties him naturally to it and to the lucid traditions of English empirical thought.

The immediate artistic consequence of these anatomical studies are obvious enough. His understanding of natural forms and his ability to represent closed and open structures is unrivalled by any other English painter. Through his patient and artistically unfashionable study he gained a competence which Continental painters derived from the long tradition of craft apprenticeship and workshop practice and, in Italy at any rate, from the close association of art with natural philosophy, a training for which a spectator's knowledge of the masters or the withered remnants of academic instruction offered no substitute. The fact that he had penetrated so deeply into the substance of things did not lead to an illustrative or vulgar modelling of forms. He constructed objects in his painting with the finest intelligence and sensitivity; the Hambletonian which summoned the whole of his knowledge and control shows not only his command of structure, but his natural understanding of the pictorial relationship between volume and plane.

If Stubbs's anatomical interests were out of the common, his pictures belong to a familiar tradition in English art, though one that is certainly unique in its range and character. The great age of horse racing and foxhunting in the eighteenth and early nineteenth centuries, the breeding of horses and dogs for the chase and the field, the scientific breeding of farm animals in a time of agricultural expansion and experiment, the study of natural history stimulated by the foundation of the Royal Society, new attitudes to country life, all these social developments encouraged an unparalleled demand for animal paintings. Stubbs is not only the greatest master within this tradition but, through his *Anatomy of the Horse* and his pictures of the 1760's in particular, he transformed the character of English animal painting, dividing the Wootton-Seymour generation from that of Gilpin, Marshall and their contemporaries. One of the interesting questions which his career presents is why, after the 1760's, he should have painted so few pictures of hunting and racing when many artists were constantly employed in describing the history of these sports. Was it because, unlike them, he was not ready to submit to the very strict and limiting demands imposed by those requiring records of animals or sporting occasions, men who demanded a kind of accuracy which Stubbs, that most accurate man, did not enjoy. Certainly he was not a sportsman in the way of a Ben Marshall, who spent some years as sporting journalist and regularly frequented the course and the hunting field. It is more accurate to describe Stubbs as an animal and not a sporting painter, but when we look at the range of his interests and remember his understanding of the human figure, even that label is too restrictive.

In a letter to Bentley, Wedgwood reported Stubbs's discontent at being regarded merely as a horse painter, and noted his ambition to succeed in the way of human portraits and history pieces. His age, of course, put the animal painter low in the hierarchy of art and the fact that he was not one of the foundation members of the Royal Academy may have been due as much to the nature of his work as to his association with the rival institution, the Society of Artists. It is significant that his history pictures (generally subjects from mythology in which animals occur, like *Hercules and the Cretan Bull*) were painted and exhibited mainly between 1768 and 1772 when Reynolds's Academy was seeking to introduce new ambitions into English art. But how real, and deep-seated was Stubbs's discontentment? Was it any more serious than Cézanne's envy of M. Bouguereau? In his last hours he is said to have regretted only that he had not completed his comparative anatomy. I have not seen the *Hercules;* the *Phaeton with the Horses of the Sun*, already acquired by Reynolds and praised by his contemporaries, is now a work for the student of taste and of narrow historical connections. His pictures of a horse attacked by a lion, which stands midway between the few history pieces and the normal currency of his work, are remarkable in parts, intriguing as historical phenomena, but they do not in the end convince.

Stubbs had no gift for pictorial narrative or for the type of dramatic inventiveness demanded by history painting. If we may accept Humphry's report that he did not wish to study or copy other artist's work, and that in Italy he could not agree with his companions in their assessment of the past, then he would have had neither the opportunity nor the desire to teach himself the rules and conventions of a dying genre. His originality, his pictorial qualities and the peculiar poetry of his art are of a different kind. We find such qualities indeed in a Hogarth or Reynolds otherwise employed, but they eluded the canons of 18th century taste and aesthetics which required that the poetic and suggestive element in painting should derive from the inherent associations of an historical or literary theme and that formal attributes should be amenable to description and enjoyment in terms of the Beautiful, the Sublime and the Picturesque. A generous appreciation of Stubbs's genius could only come when circumstances and prejudices had changed, for his art is more closely related to that of the 15th or the 19th centuries than to the main stylistic streams of the 16th, 17th and 18th. In his own century Chardin and the early Gainsborough are his companions. In spirit, the groom in the *Hambletonian* joins the portraits of Goya. In spirit, the *Gimcrack* accords with the racing pictures of Degas.

If at the end I stress the quality of his human figures, that is because he has been typed as an animal painter and has been given no significant place in the history of English potraiture. Certainly if the significant history of art is the history of style, as that word is generally used, then he is off the track ; if it is the study of pictures which have survived for their human and aesthetic rewards, then they matter very much and are, I would also suggest, extremely English. Look from face to face in this exhibition and you will discover a wonderful variety of human physique and temperament, inwardly as well as outwardly understood, from the robust arrogance of the groom I have already mentioned, to the gentle sensitivity of old Richard Wedgwood. It was again Stubbs's sense of any form's most intimate anatomy which enabled him to establish not only the characteristic shape of every feature (as indeed of every plant and tree and gesture which he represents), but the exact tension or slackness of muscle and skin stretched over bone which

promotes its particular individuality. It is enough to compare his work with that of a contemporary like Zoffany to see how his work avoids being picturesque or illustrative. To call him a realist is unfortunately in our time to invoke all the slack and spoiled uses of that term. His realism does not amount to a counterfeit of physical presence. In the horse anatomy drawings the stench and physical assault of the Horkstow experiment have been removed. Similarly with all his work ; having observed so keenly, discovered so much, described his experience so exactly, brought us so close to the physical nature of things, in the act of painting this material presence is withdrawn and we are left with a composed and independent image. I have found this the most compelling quality of Stubbs's art and one which has been admirably expressed by Berenson when he speaks in another context of "creations which remain ineloquent, mute, with no urgent communication to make and no thought of rousing us with look and gesture. If they express anything it is character, essence, rather than momentary feeling or purpose ; they manifest potentiality rather than activity. It is enough that they exist in themselves ". The encounter between Scapeflood and his attendant, between the cheetah and the Indian servants, between the Hambletonian and the groom, is all the more magnetic because the incidents have been brought to such a state of impassivity. Given the particular conditions of Stubbs's life and interests, this ineloquence was achieved because curiosity was matched by acceptance ; curiosity was not feverish or anxious, but composed. The same hand that cut the tendon or let the blood from a vein in the farmhouse at Horkstow, which formed the torment of an exhausted racehorse, has discovered a disturbing and vital quietude. Out of experiment emerged a series of quiet and confident affirmations which are expressed in the very decisive and direct manipulation of the paint itself, and in the order of the design.

The portrait of Gimcrack, at first sight so informal and spontaneous, is characteristic of this deliberate procedure. Here is the climax of a horse race and an impatient animal, three figures, one walking, one standing and one in active work. The parallel roof-gables of the two buildings point towards the two separate portraits of the jockey and so unite the two incidents, the preparation for the race in the foreground and the event itself in the distance. The " false attachment "* of the far edge of the saddle to the wall of the far building, a junction which occurs along the central perpendicular of the composition, has two consequences. It joins the two incidents and in so doing tightens the threads of this very open pattern; by seeming to draw the distant objects up into the same plane as the foreground figures it gives the composition a more positive depth and spaciousness. In fact, this simple meeting of two contours acts as a magnetic charge energising the whole design. Such small, dramatic but wholly pictorial happenings are to be found in many of Stubbs's pictures, acting always to this effect. There is the web of white reins against a pink sky in no. 26 or the sudden sharp silhouette of the Indian's thumb in no. 48 Equally deliberate and effective is Stubbs's use of the gaze or glance of his figures to create invisible threads of tension linking parts of a composition or fixing our attention. The rooted figure of Hambletonian's groom forms a hitching post for the restless animal and the man's intense commanding stare establishes such a grasp upon the spectator that, in a pictorial sense, the small body is able to support the weight and thrust of the animal. Take the head away, remove the

* *i.e. a tangential meeting of two objects which do not in fact lie in the same plane or at the same distance from the eye.*

gaze and the pillar would collapse. The use of false attachments is also a frequent device ; sometimes, as in the mares and foals series, it is used to link a number of elements together into one continuous sequence. In the *Gimcrack*, too, are instances of the painter's use of certain ratios dividing the composition horizontally into exact halves or quarters or according to the Golden Section. Equally constant and tactful is his employment of containing triangles and diagonals such as one finds in the portrait of Sir John Nelthorpe and in the Hay carters. This, I suggest, is the attitude to pictorial construction to be expected in man with his scientific interest and in one, who as Wedgwood reports, believed that perspective—a system of organising forms logically in space—should be a student's first study, " just as rational a method in drawing as learning the letters first in acquiring the art of reading ". This exquisite and highly original picture contains all the talent of this extraordinary man, and above all the constant alliance within him of reason and sensitivity, not just a passive reasonableness, but a constructive intelligence, not just a passive sensitivity, but sympathy charged with a creative force. We must be grateful to all those owners of his work whose generous contribution to this exhibition has given an unrivalled statement of his genius.

**BASIL TAYLOR**
*January, 1957.*

*A detailed account of the evolution of Stubbs's painting and of the characteristics of his style and method cannot be given here but the following notes may be useful.*

*Prior to 1770 Stubbs seems to have painted exclusively on canvas; the paint is firm, solid, somewhat hard; the brush strokes are not much in evidence except when they define a leaf or a grass blade for example in one stroke. Before 1763 there is a noticeable tendency to elongate figures. The change which takes place in his methods about 1770 can be attributed largely to his use of enamel colours; these are similar in consistency to gouache and demand a similar fluidity of application, essentially a watercolour technique in fact. After 1770 we find a frequent use of panels which offered the same untextured ground as the smooth surface of the white flux or the Wedgwood tablet; the paint becomes more transparent and is more fluidly and thinly applied. It is significant that whereas the "Anatomy of the Horse" plates have a linear clarity of outline and the tones are treated in terms of linear hatching, the engravings for the Comparative Anatomy were stippled, show a softer outline and more fluid transitions of tone. However else he may have prepared his panels he does not ever seem to have applied a gesso ground nor was he in the habit of applying a white or coloured underpainting; rather he used the natural colour of the panel to give a warm ground.*

*The character of his landscape backgrounds changes considerably and after 1770 not according to any easily definable sequence, as earlier treatments tend to return after an interval. We have the classical solidity and formality of No. 38, the detailed and rather Dutch realism of No. 4, a more impressionist realism of No. 7, and a style closer to the conventions of the Gainsborough or Reynolds portrait backgrounds in No. 28. These instances, however, do not exhaust the list.*

*The majority of his pictures are signed and dated, though fewer before 1770, and the handwriting shows little variation with the passage of years. The most usual forms of signature are George Stubbs 17 , George Stubbs pinxit 17 and most commonly Geo: Stubbs pinxit 17 .*
*I should be most grateful for information about pictures by or attributed to Stubbs from any who have not already communicated with me, whether or not the works are in their possession.*

## CATALOGUE

Stubbs's pictures have been exhibited and published under various titles and those given in the present catalogue are the result of an attempt by the present author to establish a system of titling which is both accurate and descriptive and, as far as possible, consistent.
Dimensions are given in inches, height first.

Except in certain cases, where the evidence can be briefly presented, I have not, for reasons of space, discussed the dates or approximate dates assigned to undated pictures. For the same reason, I have omitted references to sales and prices, and only included the more important exhibitions and those literary references which provide significant information about the works exhibited.

### EXHIBITIONS

Stubbs's work has been less comprehensively exhibited since his death than that of any other major English artist and relatively few of his pictures have found their way into public collections. The two most important exhibitions have been those held at the gallery of J. & W. Vokins, 16, Great Portland Street, in 1885 and at the Walker Art Gallery, Liverpool, in 1951. The fine group of pictures in the Fitzwilliam Collection have been twice exhibited—at Ellis and Smith in 1948 and at the Graves Art Gallery, Sheffield, in 1952. Stubbs was reasonably well represented at the Exhibition of British Art at the Royal Academy in 1934 and since the war a number of his pictures have been seen at Burlington House.

### LITERATURE

The major sources referred to in the Catalogue are as follows:

Humphry — *Humphry memoir (Picton Library, Liverpool—three versions included in the material presented to the library by Joseph Mayer).*

Mayer — *George Stubbs, R.A. (sic) included in "Early Exhibitions of Art in Liverpool" (Liverpool 1876, privately printed) from which references in this catalogue are taken and in the volume (Liverpool, 1879, privately printed), which also includes essays on Thomas Dodd and William Upcott.*

Gilbey — *"Life of George Stubbs, R.A." (sic), compiled by Sir Walter Gilbey, Bart. (London, 1898, privately printed edition of 150 copies).*

Shaw Sparrow — (*i*) *"British Sporting Painters" (London, 1923), Walter Shaw Sparrow.*
(*ii*) *"George Stubbs and Ben Marshall" (London, 1929).*
(*iii*) *"A Book of Sporting Painters" (London, 1929).*

Grigson — *Geoffrey Grigson. "The Harp of Aeolus" (London, 1947), being an essay originally published in Signature (1938).*

Taylor — (*iz*) *Basil Taylor, an article on the engraved work and anatomical illustrations (Image No. 3, 1949-50).*
(*ii*) *"Animal Painting in England from Barlow to Landseer" (London, 1955).*

## *PORTRAITS, CONVERSATION PIECES, HUNTING AND SHOOTING SCENES*

1 LORD HOLLAND AND LORD ALBEMARLE SHOOTING AT GOODWOOD

Oil on canvas 54 x 80

Painted c. 1760

Coll: *Painted for the 3rd Duke of Richmond*

Exh. *Nat. Portrait Exh. 1868 (900)*

Lit.: *Humphry; Mayer, p. 118; Gilbey, pp. 30, 172; Shaw Sparrow (i), p. 139, (ii) p. 21, ill.*

Lord Holland (in blue coat) was the brother-in-law and Lord Albemarle (in drab coat) a first cousin of the 3rd Duke of Richmond. Two of the servants, one of them a negro, wear the Duke's scarlet and yellow livery. This is one of three large pictures in the Goodwood collection which (according to the Humphry ms.) were painted by Stubbs during a stay at Goodwood soon after he settled in London in 1759. Another, in the present exhibition at the Royal Academy, represents horses training in the presence of the Duke and Duchess and Lady Louisa Lennox; the third shows the Duke, Lord George Lennox and General Jones out hunting.

*Lent by the Duke of Richmond and Gordon*

2 THE GROSVENOR HUNT

Oil on canvas 59 x 95 plate XXIII

Signed: *George Stubbs p.; 1762*

Coll.: *Painted for Lord Grosvenor*

Exh.: *Liverpool Art Club, 1881 (94); Vokins, 1885 (26); Sports Exh. Gros. Gall., 1890 (46)*

Lit.: *Humphry; Mayer, p. 118; Gilbey, pp. 33–4, ill.; Shaw Sparrow (ii), p. 30; Taylor (ii), p. 24*

This picture includes portraits of the 1st Earl of Grosvenor, his brother the Hon. Thomas Grosvenor, Sir Roger Mostyn and Mr. Bell Lloyd. The landscape represents a view seen from the windows of the drawing room at Eaton Hall. A note attached to one of the Humphry mss., almost certainly written by Mary Spencer, suggests that this picture may have been at least partly painted in his studio at Somerset Street for it is referred to as hanging on the wall there before going to Lord Grosvenor's London house.

*Lent by Col. Gerald Grosvenor and the Trustees of the Grosvenor Estate*

3 THE SALTONSTALL FAMILY

Oil on canvas 23 x 31

Signed: *Geo. Stubbs pinxit 1769*

Exh.: Conversation Pieces, 1930 (73); *R.A. Brit. Art. 1934 (387) Liverpool, 1951 (5)*

The girl in the picture is presumably Isabella Saltonstall (see No. 13).

*Lent by James de Rothschild, Esq.*

4 HUNTSMEN SETTING OUT

Oil on panel 24 x 41½

Signed: *George Stubbs pinxit*

Coll.: *Col. E. F. Hall*

Lit.: *Mayer, p. 30; Shaw Sparrow (iii), ill. p. 16*

This picture is probably the one referred to in the Humphry ms. as having been painted for Lord Torrington, a hunting scene with the village of Southill as background.

*Lent by the Marquis of Bute*

5 THE MELBOURNE AND MILBANKE FAMILY GROUP

Oil on canvas 40 x 59 plate XIX

Painted 1768-1770

Coll.: *Earl Cowper; Lady Desborough; the Lady Salmond*

Exh.: *Soc. of Artists, 1770 (133); R.A. Winter Exh., 1881 (2); R.A.Exh. of Brit. Art, 1934 (401); Commem. Cat., Pl. LXVI;* Conversation Pieces, *1930* (5); *R.A.* Europ. Masters of the 18th Cent., *1954–55 (110)*

Lit.: *Shaw Sparrow (iii); Williamson,* Conversation Pieces, *1931; Johnson,* English Painting, *1932, ill.; S. Sitwell,* Conversation Pieces, *1936, ill.; Waterhouse,* Painting in Britain, *1530-1790, ill.*

In a carriage, Lady Melbourne; by her side her father, Sir Ralph Milbanke of Halnaby, Yorkshire; centre, her brother, John Milbanke; to the right, her husband, Lord Melbourne. The picture should be dated c. 1768-70. A copy dated 1770, by W. Best, was formerly in the collection of Sir Walter Gilbey. Stubbs used a very similar background in his portrait group of Colonel Pocklington and his sisters (Nat. Gall. of Art, Washington).

*Lent by The Hon. Julian Salmond*

6 SIR JOHN NELTHORPE OUT SHOOTING

Oil on panel 24 x 28 plate XVIII

Signed: *Geo. Stubbs pinx 1776*

Coll.: *Painted for Sir John Nelthorpe*

Exh.: *Vokins, 1885 (11); Grosvenor Gallery, Sports Exh., 1890 (99); R.A., Brit. Art, 1934 (386), Commem. Cat., Pl. LXVI*

Lit.: *Gilbey, p. 167, ill. p. 14*

Sir John Nelthorpe, 6th Baronet, was the son of that Lady Nelthorpe who was among Stubbs's early patrons and who probably provided him with the means for his visit to Italy. A portrait of the same sitter as a boy, is the earliest painting by the artist at present known. The present work shows Sir John with his dogs on Barton Fields, the village of Barton-upon-Humber and the river estuary being visible in the distance. The village of Horkstow is also in the district.

*Lent by Col. O. Sutton Nelthorpe*

7 THE REV. ROBERT CARTER-THELWELL AND DAUGHTERS OF REDBOURNE HALL, LANCASHIRE

Oil on panel 37 x 50 plate XX

Signed: *Geo. Stubbs pinxit 1776*

Coll.: *Duke of St. Albans; Sir Edward Mountain; E. E. Cook*

*Lent by the Holborn of Menstrie Museum, Bath*

8 JOHN AND SOPHIA MUSTERS ON HORSEBACK

Oil on panel 38 x 50½ plates IV, XXI

Signed: *Geo. Stubbs pinxit 1777*

Coll.: *Painted for John Musters*

Exh.: *R.A.*, European Masters of the 18th Cent., *1954–55 (103)*

John and Sophia Musters were the parents of John Musters, the husband of the Mary Chaworth who rejected Byron's proposal of marriage. The house in the background is Colwick Hall, Notts. Some years after this picture was painted John Musters had the figures of himself and his wife painted out and two grooms walking at the horses heads added by another hand. The picture was restored to its original condition in 1936. (See an article on the restoration by H. Wilberforce Bell, *Country Life*, Sept. 26, 1936.)

*Lent by Col. J. N. Chaworth-Musters*

9 RICHARD WEDGWOOD

Oil on panel 28 x 23 plate III

Signed: *Geo. Stubbs pinx 1780*

Coll.: *Dr. R. Vaughan Williams*

Exh.: *Liverpool, 1951 (4)*

Lit.: Letters of Josiah Wedgwood, *1772–80, 1903 (privately printed), p. 86; Meteyard,* Life of Josiah Wedgwood, *p. 441*

Richard Wedgwood was the father-in-law of Josiah Wedgwood and the latter refers to this picture in a letter to Richard Bentley from Etruria dated 8th October, 1780; " Besides the

family piece Mr. Stubs (*sic*) has made some progress in a portrait of my father which will be a very strong likeness." An account in Stubbs's handwriting included in the Mayer Papers (Picton Library), Liverpool, gives the price of this picture as £26–5–0. A replica hangs in Henley Hall, Shropshire. (The picture was for a long time considered to be a portrait of the potter, Ralph Wood.)

*Lent by Messrs. Josiah Wedgwood and Sons, Ltd.*

10 JOSIAH WEDGWOOD

Enamel colours on Wedgwood plaque
20 x 16 oval plate II

Signed and dated *1780*

Coll.: *Painted for Josiah Wedgwood*

Exh.: *Wedgwood Bicentenary Exh., Hanley 1930*

Lit.: *Meteyard*, Life of Josiah Wedgwood, *vol. ii, p. 491*

Stubbs's association with Josiah Wedgwood is a most important episode in his career for it was Wedgwood who c. 1776 undertook to try to provide large pottery tablets upon which the painter could enlarge the scale of his work in enamel colours. Other potters and 'makers of artificial stone' had previously refused to undertake this task and it was only a man of Wedgwood's energy, resourcefulness and scientific enthusiasm who would have undertaken such an experiment which proved to be costly in time and labour. The two men were, in fact, very well matched in resolution and curiosity; it says much for Stubbs's determination that he was able to persuade Wedgwood to abandon his preconception of the family group which he had commissioned from the painter. To Wedgwood, therefore, and the success of his experiments is due Stubbs's continued employment of enamel colours which, incidentally, brought him into conflict with the Royal Academy and critical opinion.

In 1780 Stubbs stayed for some months at Etruria painting the family group, the portraits of Richard Wedgwood (No. 9), of Josiah and Sarah Wedgwood (Nos. 10 & 11) as well as doing some modelling. (He made reliefs of a scene from the Horse and Lion series, Phaeton with the Horse of the Sun and a number of very small horses which have sometimes been attributed to Edward Burch). A letter from Wedgwood to Thomas Bentley dated October 16, 1778, explains the circumstances in which the visit was made: "... He wishes you know to do something for us by way of setting off against the tablets. My picture and Mrs. Wedgwood in enamel will do something. Perhaps he may take your governess in by the same means. I should have no objection to a family piece, or rather two perhaps in oil, if he should visit us this summer at Etruria. These things will go much beyond his trifling debt to us. Now I wish you to see Mr. Stubs & if the idea meets your approbation, to tell him that if it is convenient for him to pay in money for what he has hitherto had, it will pay something towards the kilns and alterations in kilns we have made and the other expenses we have been at in our essays & the next £100 or £150 in tablets, perhaps more shall be work & work, we will take payment in paintings."

The Royal Academy exhibitions of 1781 and 1782 contained four and possibly five enamels out of the eight works shown and Stubbs's dispute with the Academy was largely due to the unfavourable hanging of these pictures. Although he continued to work in the medium at least until the mid '90's no further enamels appeared at the exhibition.

*Lent by Messrs. Josiah Wedgwood and Sons, Ltd.*

11 SARAH WEDGWOOD

Enamel colours on Wedgwood plaque
20 x 16 oval

Signed *and dated 1780*

Exh.: *Wedgwood Bicentenary Exh., Hanley, 1930*

Lit.: *Eliza Meteyard*, Life of Josiah Wedgwood, *p. 441*

Sarah Wedgwood was the wife of Josiah, being aged 46 at the date of this portrait. An account in Stubbs's handwriting among the Mayer papers at Liverpool includes the sum of £19–13–9 for this portrait.

*Lent by Messrs. Josiah Wedgwood and Sons, Ltd.*

te I *cat. no. 29*
*detail*

opposite : Plate IV cat no. 8 detail

above: Plate II cat. no. 10

right: Plate III cat. no. 9

*above: Plate V cat. no. 26*

*left: Plate VI cat. no. 23*

*opposite: Plate VII*
*cat. no. 17 detail*

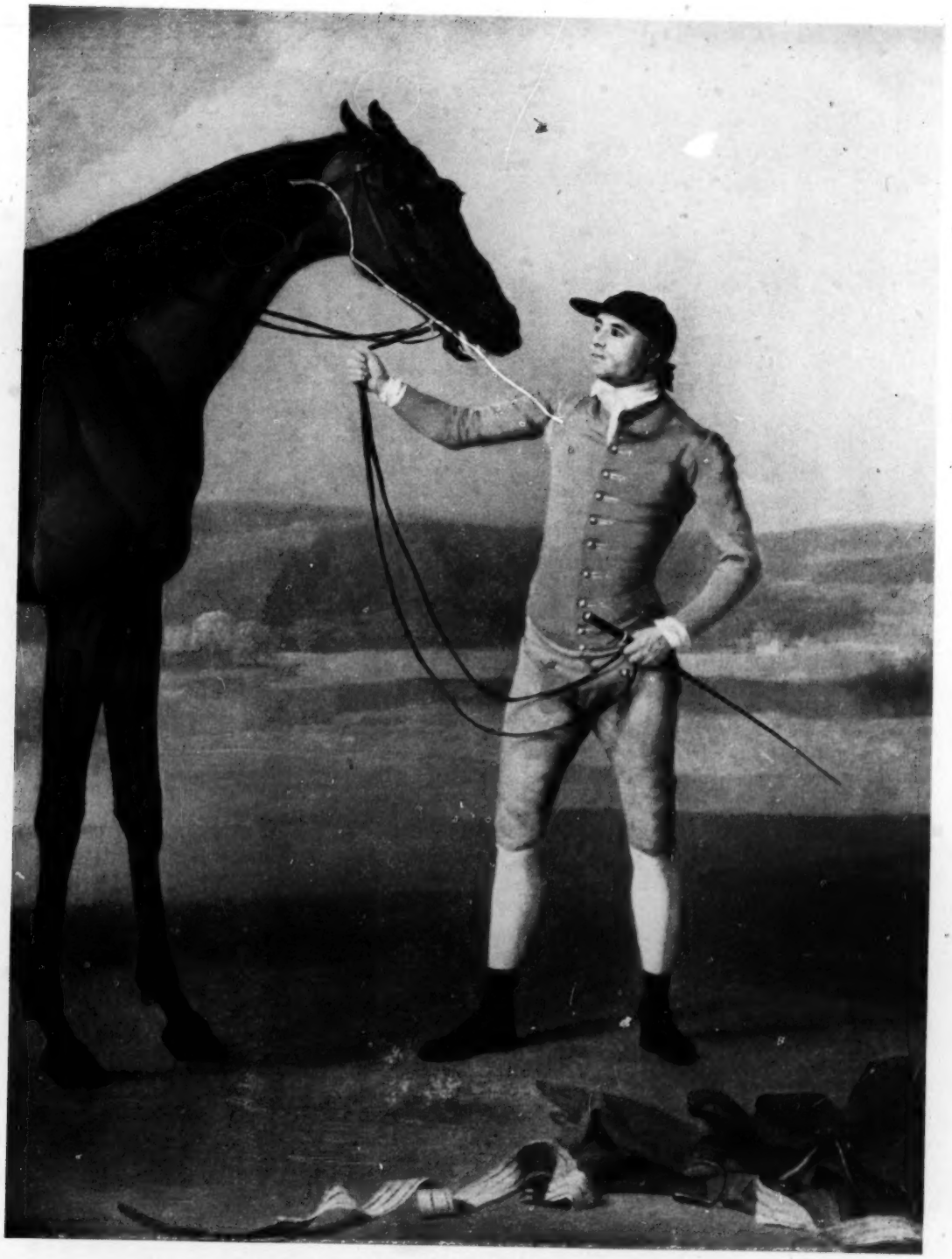
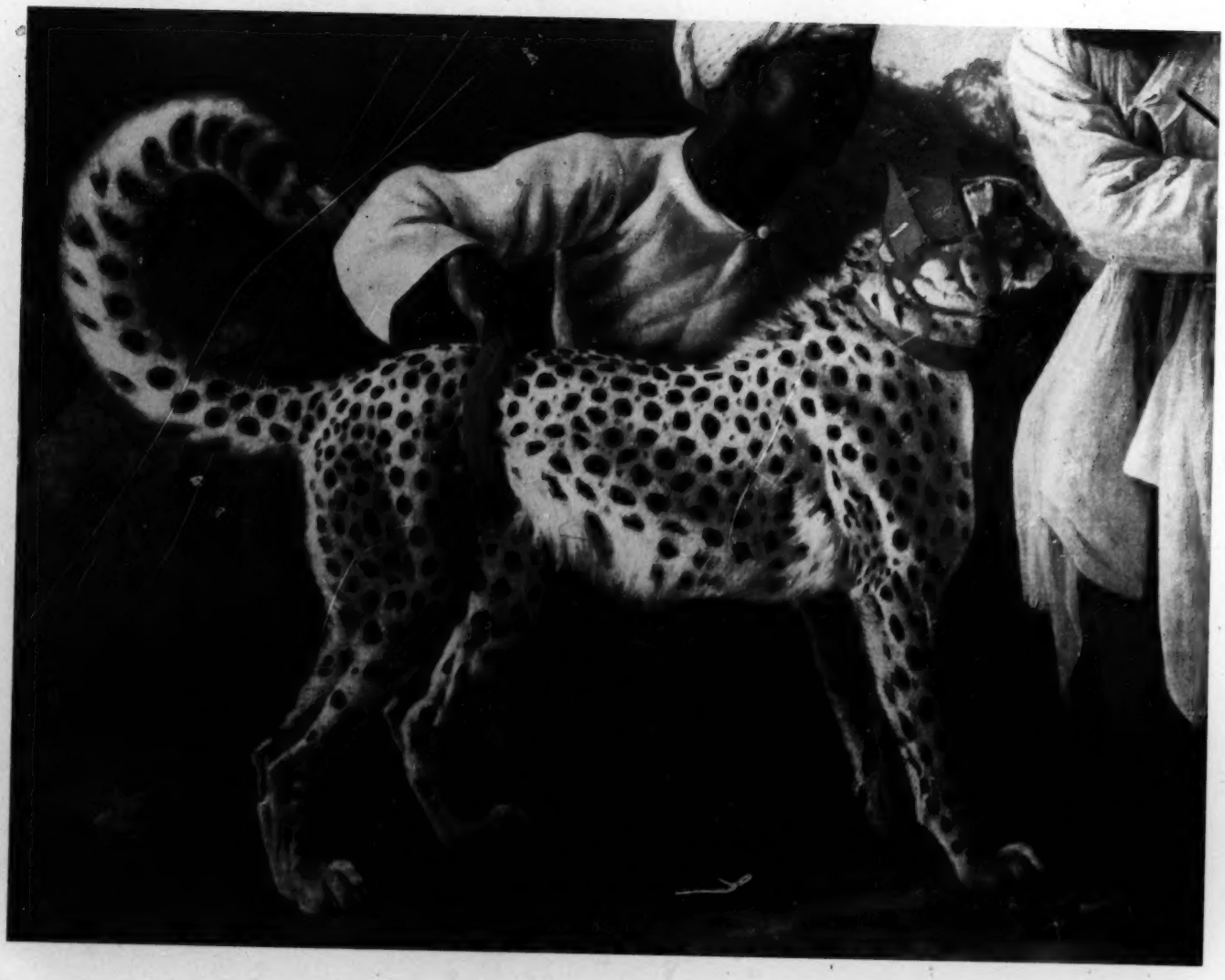
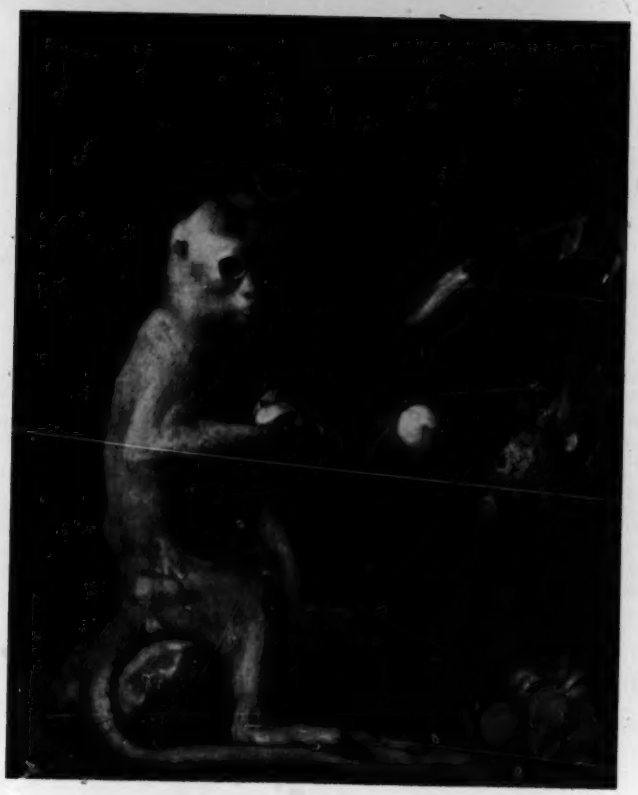


Plate VIII cat. no. 48 detail





*above: Plate IX cat no. 48*

*right: Plate X cat. no. 56*

te XI cat. no. 18

*Plate XII*
*cat. no. 30*

*Plate XIII*
*cat. no. 32*

*above: Plate XIV cat. no. 35*

*below: Plate XV cat. no. 31*

*Plate XVI cat. no. 45*

*Plate XVII cat. no. 44*

Plate XVIII cat. no. 6

Plate XIX cat. no. 5

Plate XX cat. no. 7

Plate XXI cat. no. 8

*Plate XXII cat. no. 40*

12 SELF PORTRAIT

Enamel colours on Wedgwood plaque
27 x 20 oval frontispiece

Signed: *George Stubbs pinxit 1781*

Coll.: *Sir John Astley*

Exh.: *Liverpool, 1951 (27) as a portrait of Josiah Wedgwood*

Lit.: *Mayer, p. 125*

Comparison of this picture with portraits of Stubbs by Ozias Humphry and Dance prove that it is in fact a self-portrait and it seems likely that this is the picture referred to as having been commissioned by Mrs. Therold (Humphry ms.).
Other portraits of Stubbs are as follows:
Half-length in pastel by Ozias Humphry (Walker Art Gallery, Liverpool) dating from the 1760's.
Half-length in watercolour by Humphry (National Portrait Gallery, No. 1399) dating from 1780–85.
Half-length Profile in pencil by George Dance (Coll. Royal Academy of Arts), later one of the collection of portraits by this artist engraved by William Daniell. Dated Feb. 8, 1794.
Half-length profile portrait by B. Reading after Falconet, engraved and published in 1792.
Half-length by Orde, etched by Bretherton, showing Stubbs working on a picture.

*Lent by Mrs. Muriel Heely*

13 MISS ISABELLA SALTONSTALL IN THE CHARACTER OF UNA FROM SPENSER'S FAERIE QUEENE

Enamel colours on Wedgwood plaque
18½ x 25 oval

Signed: *Geo. Stubbs pinxit 1782*

Coll.: *Miss Isabella Saltonstall*

Exh.: *R.A., 1782 (72. Portrait of a young lady in the character of Una, from Spenser's* Faerie Queene)

Lit.: *Mayer, p. 34*

Una who appears in the first book of Spenser's poem typifies the true religion. Her encounter with the lion (representing England) may be found in the first ten stanzas of Canto III. Miss Isabella Saltonstall, whom Stubbs also painted as a child in the Saltonstall family group (see No. 3) was the lady referred to in Farington's Diary—June 3, 1807—who at some time during the last difficult years of the painter's life lent him "a considerable sum of money and had a Bond of Security which gave her claim to his pictures, etc. These were sold the last week and the prices were kept up by her agents, and many articles were bought in." On June 6, 1807, Nollekens told Farington, "His house was mortgaged to a lady, a friend of his, and he owed her money besides. His pictures and effects at the sale produced upwards of £4,000, but the lady had been ill advised and bought in pictures for which high prices were bid . . ." An article in *The Gentleman's Magazine* (Nov., 1809) mentions that "Miss Saltinstone (*sic*) possesses a great many of Stubbs pictures including several of the enamels, a portrait of himself on horse-back among them . . ." also "most of the horses Stubbs painted for the Turf Gallery."

*Lent by Leslie T. Good, Esq.*

14 PORTRAIT OF THE ARTIST ON HORSEBACK

Enamel colours on Wedgwood plaque
36½ x 27½ oval

Signed: *Geo. Stubbs pinxit 1782*

Coll.: *Miss Isabella Saltonstall; Lord Tweedmouth*

Exh.: *Hanley, Wedgwood Bicent. Exh. 1930; V. & A. Mus. 1930*

Lit.: *Mayer, 125; F. Rathbone,* Josiah Wedgwood, *ill.; E. Rimbrault Dibdin,* Liverpool Art and Artists in the 18th Century, *Walpole Society, vol. vi, ill.;* R. R. Tatlock, *Catalogue of the Lady Lever Collections vol. 2*

For many years this picture has been regarded as a portrait of Josiah Wedgwood and appears as such in the Catalogue of the English pictures in the Lady Lever Gallery Collections compiled by R. R. Tatlock. Comparison of the head with pictures of Wedgwood by Stubbs and other artists (see No. 10) or with portraits of Stubbs by Humphry and Dance make it clear that the present work must in fact be the portrait of the art t

which was sold in the sale of his effects (lot 97, second day, Portrait of Mr. Stubbs, seated on a white hunter, an upright oval in enamel) and bought by Isabella Saltonstall (see No. 13).

*Lent by the Lady Lever Art Gallery, Port Sunlight*

15 PETER WILLIAM BAKER ON HORSEBACK

Oil on panel 53 x 33

Signed: *Geo. Stubbs 1782*

Coll: *Lt.-Col. Sir Randolf L. Baker*

*Lent by Mrs. Gibson Fleming*

16 BARON DE ROBECK ON HORSEBACK

Oil on canvas 39 x 49½ (40 x 50)

Exh.: *Liverpool, 1951 (37)*

Signed: *Geo. Stubbs pinxit 1791*

*Lent by Brigadier the Baron de Robeck*

## *HORSE PORTRAITS*

17 MOLLY LONG LEGS WITH A JOCKEY

Oil on canvas 40 x 50 plate VII

Signed: *Geo. Stubbs pinxit*

Inscribed: *Molly Long Legs*

Coll.: *Sir Walter Gilbey; Tresham Gilbey; Walter Hutchinson*

Exh.: *Soc. of Artists, 1762 (112); Vokins, 1885 (20); Gros. Gall. Sports Exh., 1890 (47); Hutchinson House (140)*

Lit.: *Gilbey, p. 164*

Molly Long Legs, a dark bay filly, was bred in 1753 by Mr. Greville, the grandfather of the political diarist, Charles Greville.

*Lent by the Walker Art Gallery, Liverpool*

18 GIMCRACK WITH A GROOM, JOCKEY AND STABLE-LAD ON NEWMARKET HEATH

Oil on canvas 40 x 76 plate XI

Painted c. 1765

Coll.: *Painted for Viscount Bolingbroke; Walter Hutchinson*

Exh.: *Hutchinson House (133); R.A., Eur. Masters of the 18th Cent., 1954–55 (107)*

Lit.: *Gilbey, p. 132*

Gimcrack stands near the Rubbing House at Newmarket; he is held by his trainer and the approaching jockey wears the colours of Lord Bolingbroke. The horse also appears in the background winning a race.

Gimcrack, an unusally small dark grey colt of just over 14 hands, was bred by Gideon Elliott of Murrell Green, Hants, in 1760. He ran his first race at Epsom in May 1764 and was to win 27 out of his 35 races. He was owned in turn by Mr. Wildman the purchaser of Eclipse, Viscount Bolingbroke, Count Lauraguais for whom he won a wager in France that no horse could travel 22½ miles in an hour, Sir Charles Bunbury and Lord Grosvenor, for whom he won the Newmarket Challenge Whip. It seems probable that the race shown in the picture was that which Gimcrack won at Newmarket on July 12th, 1765, of which Lady Sarah Bunbury writes, "There was a meeting of two days at Newmarket this time of year, to see the sweetest little horse run that ever was; his name is Gimcrack, he is delightful. Lord Rockingham, the Duke of Grafton and General Conway kissed hands the day Gimcrack ran. I must say I was more anxious about the horse than the Ministry."

A replica of this picture is in the collection of the Jockey Club, to whom it was bequeathed by Admiral Rous. Other paintings of Gimcrack by Stubbs are as follows: (i) ridden by a jockey in a red jacket, 40" x 50", oil on canvas (Coll: Yorkshire Club, York, formerly belonging to Sir Walter Gilbey); (ii) held by a groom, Oil on canvas, 33" x 43". Formerly Rosebery Coll. In both these pictures the horse is lighter in colour, its coat having changed in later life. A portrait of Gimcrack was also included in the *Turf Review* series.

*Lent by Major and the Hon. Mrs. R. Macdonald-Buchanan*

19 HORSE AND JOCKEY
Oil on canvas 12 x 16
Painted 1765–70
*Lent by the Earl of Ancaster*

20 LAURA WITH A GROOM AND JOCKEY
Oil on canvas 24½ x 33
Signed: *Geo. Stubbs pint 1771 and inscribed with the name 'Laura'*
Coll.: *This picture belonged to the Monson family before 1773*
Exh.: *R.A., Brit. Art, 1934 (405), Liverpool, 1951 (3)*
The groom was John Allen and the jockey, John Pratt. Laura was bred by William Bethell and in 1768 won the King's Plate at Hambleton and the Gold Cup at Doncaster.
*Lent by Lord Monson*

21 HORSE WITH JOCKEY UP
Oil on canvas 40 x 50
Painted 1770–1774
Coll.: *Major D. Bowes Daly*
*Lent by The Mount Trust; by courtesy of Captain and Mrs. V. Bulkeley-Johnson*

22 A COLT, GOLDFINDER, WITH SIRE AND DAM
Oil on panel 32 x 40
Signed: *Geo. Stubbs pinxit 1774*
Coll.: *Painted for Jenison Shafto*
Exh.: *Vokins, 1885 (6)*
Lit.: *Gilbey, p. 208*
*Lent by Maj.-Gen. Sir Allan Adair, Bt.*

23 SCAPEFLOOD
Oil on panel 39 x 49 plate VI
Signed: *Geo. Stubbs 1777*
Coll.: *Painted for John, 1st Earl Spencer*
Exh.: *Agnew's, The Althorp Collection, 1947 (26); Liverpool, 1951 (14)*
Lit.: *Gilbey, p. 143*
*Lent by Earl Spencer*

24 TWO HUNTERS WITH A GROOM AND A DOG
Oil on panel 32 x 39½
Signed: *Geo. Stubbs pinxit 1778*
Coll.: *Lord Carnarvon; Sir Edward Hulton*
Exh.: *Liverpool, 1951 (32); Tate Gallery (on loan), 1955–56*
*Lent by Frank Partridge & Sons Ltd.*

25 HUNTER IN A LANDSCAPE
Oil on panel 32 x 40
Signed: *Geo. Stubbs 1779*
Coll.: *Sir Walter Gilbey*
Exh.: *Vokins, 1885 (18)*
This portrait of a bay arab may be the picture sold on the first day of the Stubbs sale, lot 62, as Portrait of a horse, formerly the property of Sir Charles Bamfylde, introduced in a landscape with a distant lighthouse, being a view from nature in Italy.
*Lent by Mrs. Katharine Gilbey*

26 TWO HUNTERS WITH A GROOM AND A DOG
Oil on panel 35½ x 53½ plate V
Signed: *Geo. Stubbs p. 1779*
Coll.: *Comte Greffuhle*
Exh.: *Brit. Coun., Hamburg, etc., 1949; Liverpool, 1951 (46)*
*Lent by Major and the Hon. Mrs. R. Macdonald-Buchanan*

27 JUPITER AND A MARE
Oil on canvas 37½ x 48
Signed: *Geo. Stubbs pinxit*
Coll.: *Sir Walter Gilbey*
Exh.: *Vokins, 1885 (22); Burlington Fine Arts Club, 1934; Liverpool, 1951 (48)*

Jupiter belonged to Col. Thornton and won the 1,000 guineas in 1778.

*Lent by Sir Martyn Beckett, Bt.*

28 TWO GREY PONIES DRAWING A CARRIAGE, WITH A STABLE BOY AND A DOG

Oil on panel 36 x 54

c. 1790

Coll.: *H. W. Dallison*

*Lent by Col. Keown Boyd*

29 HAMBLETONIAN, RUBBING DOWN

Oil on canvas 82½ x 144½ plate I

Coll.: *Painted for Sir Henry Vane-Tempest 1799 or 1800*

Exh.: *R.A., 1800 (744); Liverpool, 1951 (42); R.A., First 100 Years of R.A., 1951–52 (115)*

Lit.: The Farington Diary, *ed. J. Greig, vol. 1, pp. 306–7; Gilbey, pp. 173–4, ill.; Shaw Sparrow, (ii), pp. 9, 10*

This bay horse, by King Fergus out of Highflyer Grey, was a descendant of such famous animals as Eclipse and Herod and was an ancestor of St. Simon. Foaled in 1792 he won the St. Leger of 1795 for Sir Henry Vane-Tempest. The present picture shows Hambletonian after his win over Mr. Joseph Cookson's Diamond at Newmarket in 1799. The following account is taken from *A History of the English Turf* by Sir Theodore A. Cook (n.d.), vol. ii, pp. 338–9:

"It was at the Newmarket Craven Meeting of 1799 that Sir Harry Vane-Tempest matched Hambletonian (with Frank Buckle in the saddle) against Mr. Joseph Cookson's Diamond (Dennis Fitzpatrick up) for three thousand guineas over the Beacon Course. Buckle (at 8 st. 3 lbs.), who was considerably cooler-headed at the crisis than his employer, managed to gain some ground between the Ditch and the Turn of the Lands, which compensated for the pace of the smaller horse up the hill, and after a rousing finish, which Sartorius has brilliantly depicted, the Eclipse blood just asserted its superiority by a head. . . . The starter gave the signal between one and two o'clock on the 25th of March, and the St. Leger winner held the lead until Diamond challenged in the last half-mile, and from then on both horses seem to have been cruelly punished, Hambletonian being only just lifted in ahead by Buckle's splendid riding in the last few strides. The distance is said to have been done in 'about eight minutes and a half,' and the Newmarket people lost fairly heavily, though the betting varied from six to four on Hambletonian to evens. Sir Harry Vane-Tempest determined never to race him again."

Stubbs also exhibited at the R.A., 1800 "Hambletonian beating Diamond at Newmarket." (222)

*Lent by the Dowager Marchioness of Londonderry*

29A TWO HORSES

Oil on canvas 50 x 50

Painted before 1770

*Lent by the Earl of Bradford*

## *MARES AND FOALS*

The series of mares and foals not only provides some of Stubbs's most beautiful pictures but is also his most original contribution to European animal painting. All the examples known to me belong stylistically to the 1760's (none of them is signed or dated); examples were exhibited at the Society of Artists in 1762, '64, '65, '66 and '68. and one at the R.A. in 1776. Three of the pictures are known to have been directly acquired, and probably commissioned, by the Duke of Grafton, the Marquis of Rockingham and Earl Grosvenor. In the case of the first of these (no. 34), the horses are clearly portraits of animals belonging to the patron, but the recurrence of the same horses in some of the pictures suggest that others were rather variations upon a theme which must have been particularly attractive in a period when the breeding of horses was so actively pursued.

30 MARES AND FOALS

Oil on canvas 40 x 75 plate XII

Coll.: *Painted for the 2nd Marquis of Rockingham in 1762*

Exh.: *Society of Artists, 1762; No. 110 A Brood of Mares (?); R.A., 1879 (223); Paris, 1938, Ellis and Smith, 1947 (2); Graves Art Gallery Sheffield, 1952 (5)*

Lit.: *Humphry; Shaw Sparrow (i) p. 4; (ii) p. 12, ill. p. 10; Constantine;* Lord Rockingham and Stubbs; Some New Documents, *Burlington Mag., July 1953; Waterhouse, Painting in Britain, 1530–1790, ill. Pl. 181*

In the account book of the 2nd Marquis of Rockingham for 1762 occurs the following entry: Aug. 15th—to Mr. Stubbs Horse Painter, a picture of Brood Mares—Stallions—Hounds—and Scrub and — (——?)—£194-5. (Wentworth Muniments, Sheffield City Libraries.) The same collection of papers also includes a receipt in Stubbs's hand for this amount.

(Wentworth Muniments, Sheffield City Libraries.) The absence of any background in this picture cannot easily be explained. Was it Stubbs's decision to do so, accustomed as he was then and later to complete the animals and figure before painting the landscape; was it intended that another artist should add a background as George Barret Snr. seems to have done in the case of the portrait of Sampson in three positions (Fitzwilliam Coll.); or was it the decision of the Marquis of Rockingham who decided that the great life-size portrait of Whistlejacket prancing should not after all receive a figure of George III by Mercier and a landscape by some other painter as he had originally intended ?

*Lent by Earl Fitzwilliam*

31 MARES AND FOALS IN A LANDSCAPE

Oil on canvas 39 x 74 plate XV

Coll.: *Painted for the 1st Earl Grosvenor c. 1762*

Lit.: *Gilbey, p. 130*

*Lent by Anne, Duchess of Westminster*

32 MARES AND FOALS IN A LANDSCAPE

Oil on canvas 39 x 62½ plate XIII

Exh.: *Liverpool, 1951 (36), Cat. ill.*

*Lent by Earl Midleton*

33 MARES AND FOALS IN A LANDSCAPE

Oil on canvas 39 x 74

Lit.: *Taylor (ii), p. 63, ill. pl. VI*

*Lent by Anthony de Rothschild and the National Trust, Ascott Wing*

34 MARES AND FOALS IN A LANDSCAPE
Oil on canvas 23½ x 39½
Signed: *Geo. Stubbs pinxit*
Inscribed: *Antinous's Dam and Cassandra*
Coll.: *Painted for the 3rd Duke of Grafton*
Exh.: *Vokins, 1885 (2); Norwich, 1950 (10); Liverpool, 1951 (67); R.A., Eur. Masters of the 18th Cent. (102)*

The chestnut foal in the centre is Antinous and the horses are grazing by a stream which flows through the park of Euston Hall.

*Lent by the Duke of Grafton*

35 MARES AND FOALS IN A LANDSCAPE
Oil on canvas 39 x 74 plate XIV
*Lent by Mrs. John Dewar*

36 MARES AND FOALS
Oil on canvas 23 x 29
Coll: *2nd Viscount Palmerston; 3rd Viscount Palmerston; Hon. William Cowper-Temple; Lord Mount Temple*
Ex.: *Winchester 1938; Liverpool 1951; van Riebach Festival, Capetown 1952 (National Gallery of South Africa)*
*Lent by the Countess Mountbatten of Burma*

37 MARES AND A FOAL
Oil on canvas 32 x 40
Signed: *Geo. Stubbs pinxit 1773*
Coll.: *Jenison Shafto*
Exh.: *Vokins, 1885 (10)*
Lit.: *Gilbey, p. 208*
*Lent by Maj.-Gen. Sir Allan Adair, Bt.*

## *DOGS*

38 FIVE FOXHOUNDS IN A LANDSCAPE
Oil on canvas 40 x 50
Coll.: *Painted in 1762 for the 2nd Marquis of Rockingham*
Exh.: *Ellis and Smith, 1946 (7); Liverpool 1951 (47); Graves Art Gallery, Sheffield, 1952 (10)*
Lit.: *Shaw Sparrow (ii), p. 29, ill. p. 30; Constantine, Burlington Mag. 1953, July p. 236*

This picture is the one referred to in the account book entry quoted in No. 30.

*Lent by Earl Fitzwilliam*

39 A WATER SPANIEL
Oil on canvas 35½ x 46
Signed and dated 1769
Exh.: *Ackermann, 1949*

No other portrait of a dog with an unfigured background is known.

*Lent by C. B. Kidd Esq.*

40 A POODLE IN A PUNT
Oil on canvas 50 x 40 plate XXII
Painted before 1770
*Lent by the Earl of Shrewsbury*

41 A POINTER IN A LANDSCAPE
Enamel on copper
Signed: *Geo. Stubbs pinxit 1775*
Lit.: *Mayer, 30*

This may be a picture referred to in the Humphry ms. as having been offered to Lord Torrington who declined to take it and having been sold then to Captain Ormstone of the *Francis* East Indiaman and taken to India. It would also seem to be a smaller version of a portrait of a pointer, ' Phyllis ', formerly in the Hutchinson House Coll.

*Lent by G. N. Charrington Esq.*

42 A SPANIEL WITH A WOODCOCK
Oil on panel 34 x 40
Signed: *Geo. Stubbs pinxit 1783*
*Lent by Lord Forester*

43 A SPANIEL IN A LANDSCAPE
Oil on panel 24½ x 30
Signed: *George Stubbs pinxit 1798*
*Lent by G. C. H. Matthey Esq.*

## *FARMING SUBJECTS*

Stubbs's farming subjects, like the sequence of mares and foals and the series devoted to a horse attacked by a lion obviously had a special interest for him; he made various different versions of the subjects in oil and enamel colours and in mezzotint. Three show farm workers mowing hay, carting hay, and reaping corn under the eye of a farmer; the group is completed by a scene of labourers loading bricks on to a cart, an incident which the painter saw on the estate of the Viscount Torrington at Southill. The account given in the Humphry ms of the genesis of this last subject and the numerous drawings and studies relating to the pictures included in the sale of 1807 suggest that the various versions were built up from a body of studies made from nature and the variations between the versions offer a good example of Stubbs's very deliberate and careful attention to problems of design. The earliest appearance of any of these subjects was in 1779 (R.A., Labourers) and the latest the enamels exhibited here as Nos. 46 & 47 (1795). The mezzotints were published in 1789 and 1791.

**44** REAPERS

Oil on panel 35½ x 54 plate XVII

Signed: *Geo. Stubbs pinxit 1784*

Coll.:

Exh.: *R.A., 1786 (77) Reapers)*

*Lent anonymously*

**45** HAYMAKERS

Oil on panel 35½ x 54 plate XVI

Signed: *Geo. Stubbs pinxit 1785*

Exh.: *R.A., 1789 (94)*

*Lent anonymously*

**46** HAYMAKERS

Enamel colours on Wedgwood plaque

28½ x 39½ oval

Signed: *Geo. Stubbs pinxit 1794*

Coll.: *Sir Walter Gilbey*

Exh.: *Liverpool 1951 (61)*

Lit.: *Gilbey, p. 152; Shaw Sparrow (II), ill. p. 24; C. Reginald Grundy: Catalogue of the Lady Lever Gallery Collections.*

*Lent by the Lady Lever Gallery, Port Sunlight*

**47** REAPERS

Enamel colours on Wedgwood plaque

30½ x 41½ oval

Signed: *Geo. Stubbs pinx 1795*

Exh.: *Liverpool, 1951 (63)*

*Lent by Major A. E. W. Malcolm*

48 A CHEETAH WITH TWO INDIANS

Oil on canvas 81 x 107 plates VIII–IX

Coll.: *Painted for Lord Pigot, c. 1765*

Exh.: *Earl's Court, Indian Exh., 1895; Liverpool, 1951 (35)*

Lit.: *Gilbey, p. 176; Taylor, p. 64; ill. pl. 20*

This picture was painted to commemorate the gift to George III of this animal by Lord Pigot who was Governor of Madras from 1775 to 1763 and again from 1775 to 1777. The cheetah was sent to England in the charge of the two Indian servants and was set to hunt a stag in Windsor Great Park. The crowd of spectators was so large that the animal refused to respond.

*Lent by Brigadier-General Sir Robert Pigot, Bart.*

49 A MOOSE

Oil on canvas 24 x 28

Signed: *Geo. Stubbs pinxit 1770*
*Commissioned by William Hunter*

Exh.: *Nat. Gall. of Scotland, 1950; Liverpool, 1951 (22); Kenwood,* The Hunterian Collection, *1952 (36)*

Lit.: *J. Laskey,* A General Account of the Hunterian Museum, *no. 7 in list of pictures*

William Hunter (1718–1783), like his brother John a surgeon and anatomist, made a collection first of specimens connected with his studies and later of books, manuscripts, coins, pictures, etc. which he ultimately brought together in the house in Great Windmill Street which had previously belonged to his brother. He commissioned Stubbs to paint a number of the animals which concerned him in his study of comparative anatomy. Besides the present picture, the Hunterian Museum contains portraits of a Nylghau —Hunter contributed a paper on this creature to the *Philosophical Transactions* of the Royal Society— and pigmy antelope. A picture of a spotted cavy seems subsequently to have been destroyed. In the catalogue to the Kenwood exhibition (see above) Mr. A. Maclaren Young suggested that the Moose may have been the animal which belonged to Horace Walpole's nephew, the 3rd Earl of Orford and which Walpole mentions in a letter to Hunter of October 7, 1773. (*The Letters of Horace Walpole*, ed. Mrs. Paget Toynbee, XV, p. 454). The moose depicted is immature, the antlers being those of an adult animal.

*Lent by the University of Glasgow; Hunterian Collection*

50 SNARLING LIONESS WITH LION

Enamel on copper 9½ x 11 octagonal

Signed: *Geo. Stubbs pinxit 1770*

Exh.: *Soc. of Artists, 1771 (154) ?; Liverpool, 1951 (19)*

This is perhaps the picture sold on the second day of the Stubbs sale (Lot 79).

According to Humphry, Stubbs was encouraged to begin working in enamel colours by Richard Cosway. He "had received commission to paint lax and amorous subjects from abroad and in discussion together it was this artist who first suggested to him the idea of attempting subjects in this line of enamel." This involved Stubbs in chemical experiments "to discover a range of colour to work with of the colour they were required to be when the pictures were fired." His experiments resulted in a palette of 19 colours. The technique employed was similar to that used in Battersea enamels, for example; a white flux was first fired on to a copper plate, the image was then painted on this surface and then fired a second time to unite the film of colour with the underlying flux.

Stubbs attained larger pictures than had ever previously been attempted in this medium, but his ambition to work on an even bigger scale led him to seek a different type of ground. (See No. 10) Humphry's statement that Cosway approached Stubbs first in 1771 can hardly be correct as the latter exhibited an enamel at the Society of Artists in 1770.

The extant enamels on copper are all either round (12" in diameter) or octagonal. Apart from animals Stubbs painted allegorical subjects such as *Hope nursing Love* in this medium.

*Lent by Pierre Jeannerat, Esq.*

51 LION DEVOURING A HORSE

Enamel on copper 9½ x 11

Signed: *Geo. Stubbs pinxit 1769*

Coll.: *Lord Melbourne* (?)

Lit.: *Mayer*

Exh.: *Soc. of Artists, 1771, 155, A horse and lion in enamel (£105 with frame)*

This is probably the picture bought from the artist by Lord Melbourne for 100 guineas. According to Humphry, Stubbs stopped off at Ceuta during his return voyage from Italy and there saw, from a house on the outskirts of the town, a horse attacked and destroyed by a lion. In a series of paintings (oil and enamel) and prints originating at least as early as 1762 he presented this subject in three scenes. In the first the lion approaches the horse from a distance, in the second it has closed upon its victim and in the third has sprung upon its back and is tearing at the horse's neck. The subject, and particularly its final incident, not only possessed the artist who represented it in various sizes from the scale of this enamel to a canvas measuring 96 x 131 ins., but it was among the most popular and praised works during his life-time and even in the years after his death when his reputation had fallen very low. Mr. Grigson has suggested that the expression of the animals may have been formed from a study of Lebrun's treatise on expression, a copy of which occurs among Stubbs's effects. Humphry records that the horse in one picture was painted from one of the King's horses which Mr. Payne the architect obtained permission for him to copy. The expression of terror was produced by pushing a brush towards the animal.

*Lent by the Royal College of Surgeons; Down House*

52 A KANGAROO

Oil on panel 23¼ x 27½

Painted 1771 or 1772

Signed: *Geo. Stubbs*

Coll.: *Painted for Sir Joseph Banks, from whom it passed to the Knatchbull family*

Exh.: *Soc. of Artists, 1773 (318. A Portrait of the Kongouro from New Holland, 1770); Liverpool, 1951 (64)*

Lit.: *Taylor (ii), p. 36*

This is a portrait of the first Kangaroo to be brought to Europe. The first Europeans to see these animals were the members of Captain Cook's original expedition to the Pacific in *Endeavour* (1768–71) to which Joseph Banks was attached. The latter's journal for June 22nd, 1770, records the first sighting of the creatures. Attempts to capture one alive failed as their speed enabled them to elude the ship's dogs. The entry for July 27th, however, reports: "This day was dedicated to hunting the wild animal. We saw several and had the good fortune to kill a very large one weighing 84 lbs." Stubbs also painted for Banks a portrait of a dingo dog, presumably the picture exhibited at the Society of Artists in the same year—319. Ditto, a large dog.

*Lent by Mrs. Keith*

53 AN INDIAN RHINOCEROS

Oil on canvas 27½ x 36½

*Commissioned by John Hunter c. 1772*

Exh.: *Liverpool, 1951 (57)*

Lit.: *Taylor (ii), p. 63, ill. pl. 1; Grigson, p. 19*

John Hunter (1728–93), the surgeon and anatomist commissioned this picture and portraits of a baboon with a macaque monkey (see No. 54) and of a yak for his famous museum whose purpose was to explain the anatomy and physiology of the whole animal kingdom. Hunter began to form his collection in 1763 and it was eventually transferred to the house in Leicester Square which

was his home from 177-. He had previously lived at Earl's Court where he kept an extensive menagerie and there is reason to suppose that Stubbs had access to this as he did to the Royal Menagerie in the Tower of London. This animal was exhibited at Pidcock's Menagerie, Spring Gardens, in 1772 and the picture is the first plausibly accurate representation of a rhinoceros, being far more correct than the accounts by Ridinger and Tiepolo of another specimen of the same species which was shown in Europe in 1747–48. In the 16th and 17th centuries all representations of the creature had been founded on Durer's engraving.

*Lent by the Royal College of Surgeons; Hunterian Collection*

54 A BABOON AND AN ALBINO MACAQUE MONKEY

Oil on board 26 x 38

*Commissioned by John Hunter*

Exh.: *Liverpool, 1951 (21)*

Lit.: *Taylor (ii), p. 64, ill. pl. 26; Grigson, p. 19*

See note to No. 53.

*Lent by the Royal College of Surgeons; Hunterian Collection*

55 A GREENLAND FALCON

Oil on panel 32 x 39

Signed: *Geo. Stubbs pinxit 1780*

Coll.: *Lord Tweedmouth, Sir Charles Tennant*

Exh.: *Brit. Coun., Scandinavia, 1949 (92); Liverpool, 1951 (44)*

*Lent by The Rt. Hon. Walter Elliott, M.P., and Mrs. Elliot, C.B.E.*

56 A GREEN MONKEY

Oil on canvas 27½ x 22 plate X

Signed: *Geo. Stubbs 1798*

Coll.: *T. Humphry Ward*

Exh.: *R.A., 1799 (177. A. Monkey); Whitechapel, 1907 (40); Liverpool, 1951 (66. Cat. ill.); R.A.,* First 100 Years of R.A., *1952–53 (144)*

Lit.: *Walker Art Gallery Picture Book no. 6, pl. 1*

This picture was included in the Stubbs sale (lot 70, 2nd day: Portrait of a Monkey gathering Fruit—an upright, an exceeding high finished Picture).

*Lent by the Walker Art Gallery, Liverpool*

## *DRAWINGS, PRINTS AND ANATOMICAL ILLUSTRATIONS*

A great many drawings and sketchbooks were included in the sale of Stubbs's effects, their subjects ranging over the whole field of his curiosity and achievement—horses, dogs, cattle, cats, various wild animals, studies of the human figure, drawings connected apparently with his midwifery illustrations (see No. 79), landscapes, trees and plants. Unfortunately in the intervening years all but a few of these, less than two dozen in fact, have disappeared. This is particularly regrettable not only because of his magnificent draughtsmanship but because these would have illuminated the work and methods of a man so devoted to an investigation of the natural world.

Stubbs published at least seventeen engravings after his own pictures and was in fact the only considerable painter of the 18th century to work directly in mezzotint (he combined the technique with the use of the graver in a mixed method). His prints which are now scarce and in general little known deserve to be better appreciated for he used the medium with individuality and sensitivity and also with a free spirit of improvisation rarely found in the plates of professional engravers. Many of his works were engraved by others, notably his natural son George Townley Stubbs, William Woollett, Benjamin Green, Benjamin Smith and John Murphy.

**57-74** EIGHTEEN DRAWINGS FOR " THE ANATOMY OF THE HORSE "

Chalk on paper

Twelve measure 14½ x 19½;
three measure 18½ x 11½;
three measure 14 x 7½

Coll.: *Bequeathed by Stubbs to Mary Spencer in 1806; by Edwin Landseer to Charles Landseer in 1873 and by him to the Royal Academy in 1879*

Exh.: *Liverpool, 1951 (69–86); R.A.*

Lit.: *Taylor (i), pp. 35–48*

The Humphry ms. states that Stubbs was encouraged to make this study of horse anatomy by students he had taught at York Hospital and he had apparently anticipated receiving some support from them but " the young surgeons having altogether failed to share the labour and expense with him " he was forced to undertake the huge enterprise assisted only by Mary Spencer whose son was only a few months old. The work was done in a farmhouse which he rented at Horkstow, Lincs and the Humphry ms. gives a graphic account of his methods.

" The first subject that he prepared was a horse which was bled to death by the jugular vein: after which the arteries and veins were injected. A Bar of Iron was then suspended from the ceiling of the room by a Teagle to which Iron Hooks of various sizes and lengths were fixed. Under the bar a plank was swung about 18 inches wide for the horses feet to rest upon and the animal was suspended to the iron bar by the above mentioned hooks which were fastened into the opposite off side of the Horse to that which was intended to be designed by passing the Hooks thro the ribs and fastening them under the back bone: and by this means the horse was fixed in the attitude which these prints represent and continued hanging in this posture six or seven weeks or as long as they were fit for use. His drawings of a skeleton were previously made and then the operations upon this fixed subject were thus managed.

He first began by dissecting and designing the muscles of the abdomen proceeding thro five different layers of muscles until he came to the peritoneum and the pleura, through which appeared the lungs and the intestines—afterwards the bowels were taken out and cast away. Then he proceeded to dissect the head by first stripping

off the skin and after having cleared and prepared the muscles for the drawing he made careful designs of them and wrote the explanation which usually employed him a whole day. He then took off another layer of muscles which he prepared designed and described in the same manner as is represented in the work—and so he proceeded until he came to the skeleton. It must be noted that by means of the injection, the muscles, the blood vessels retained their form to the last without undergoing any change. In this manner he advanced his work by stripping off the skin and cleaning and preparing as much of the subject as he concluded would employ a whole day to prepare design and describe till the whole subject was completed."

He intended that the plates for the books should be engraved by a professional engraver but he could find no one ready to undertake the work. (Grignon and Pond were among those he approached). The book was eventually published on March 1st 1766, the price to subscribers being four guineas and to others five guineas. With its twenty-four plates and descriptive figures it was addressed " to those of my profession and those to whose care and skill the horse is usually entrusted whenever medicine or surgery become necessary to him. I thought it might be a desirable addition to what is usually collected for the study of comparative anatomy, and by no means unacceptable to those gentlemen who delight in horses or keep any considerable number of them. . . . But what I should principally observe to the reader concerning this my performance, is, that all the figures in it are drawn from Nature, for which purpose I dissected a great number of horses; and that, at the same time, I have consulted most of the treatises of reputation on the subject." In fact the scientific advance represented by this book over all its predecessors, of which the most important had been Carlo Ruini's treatise of 1598 was enormous both in skill of dissection and correctness of description. The book received considerable acclaim both here and abroad, the most enthusiastic comments being those of the great Dutch anatomist, Petrus Camper . " . . . The myology-neurology and angiology of men have not been carried to such perfection in two ages, as these horses by you. How is it possible a single man can execute such a plan with so much accuracy and industry . . . I am amazed to meet in the same person so great an anatomist, so accurate a painter and so excellent an engraver." (Gilbey, p. 20, 21.)

*Lent by the President and Council of the Royal Academy*

75 LEMURS

Black chalk on white paper 7¾ x 12½

Exh.: *Liverpool 1951 (97)*

Coll.: *Sir Joseph Banks*

This sheet of drawings was included in a book of natural history drawings by various artists formerly belonging to and presumably assembled by Sir Joseph Banks. The signature is not in Stubbs's hand.

*Lent by the Trustees of the British Museum*

76 A SLEEPING RHINOCEROS

Black and white chalk on blue-grey paper

Coll.: *J. Isaacs*

It seems likely that this drawing is one of the 'Nine Studies of the Rhinoceros, in different attitudes' included in the Stubbs sale (lot 15, second day). It would be one of the studies made in connection with the picture painted for John Hunter (see No. 53).

*Lent by Basil Taylor, Esq.*

77 A HORSE

Ink and watercolour on white paper 4¼ x 5¾ Inscribed 'aged 6' and 1769

The only drawing of this character by Stubbs at present known. The inscriptions on the face of the drawing and the reverse are, it is believed, in the painter's handwriting.

*Lent by Basil Taylor, Esq.*

78 A LION

Black and red chalk on white paper 8¼ x 12

Exh.: *Liverpool, 1951 (87)*

Coll.: *Sir Bruce Ingram*

*Lent by Sir Bruce Ingram*

79 PHOTOGRAPHS OF PLATES FROM 'AN ESSAY TOWARDS A COMPLETE NEW SYSTEM OF MIDWIFERY' BY JOHN BURTON, M.D., 1751.

Actual size

This book (sse below), contains 18 plates which are the earliest known works of the artist. Burton, who met Stubbs in York, was the source of Dr. Slop the man-midwife in Laurence Sterne's *Tristram Shandy*. In order to make these illustrations Stubbs, with the aid of some of his students at York Hospital where he lectured on anatomy, dissected the body of a woman who had died in child-birth. According to the Humphry ms., he had, for the purpose of this work, to teach himself how to etch with the assistance of a house-painter who knew something of the technique. Some of the plates were finished with a graver which he borrowed from a clock-maker.

AN ESSAY TOWARDS A Complete New System OF MIDWIFERY, THEORETICAL and PRACTICAL. TOGETHER WITH The Descriptions, Causes, and Methods of Removing, or Relieving the Disorders peculiar to Pregnant and Lying-in WOMEN, and New-born INFANTS. Interspersed with Several NEW IMPROVEMENTS; Whereby WOMEN may be delivered, in the most dangerous Cases, with more Ease, Safety, and Expedition, than by any other Method heretofore practised: Part of which has been laid before the ROYAL SOCIETY at *London*, and the MEDICAL SOCIETY at *Edinburgh*; after having been perused by many of the most Eminent of their Profession, both in *Great Britain* and *Ireland*; by whom they were greatly approved of. All Drawn up and Illustrated with Several Curious OBSERVATIONS, and Eighteen COPPER-PLATES. In FOUR PARTS By JOHN BURTON, M.D.—*Si quid novisti rectius istis, Candidus imperti; si non, his utere mecum.* HOR. LONDON: Printed for JAMES HODGES, at the *Looking-Glass*, facing *St. Magnus' Church, London Bridge*. MDCCLI.

80-81 TWO PLATES FROM THE ANATOMY OF THE HORSE'

FROM THE BOOK PUBLISHED IN 1766.

(See No. 57.)

THE ANATOMY OF THE HORSE. INCLUDING A PARTICULAR DESCRIPTION OF THE BONES, CARTILAGES, MUSCLES, FASCIAS, LIGAMENTS, NERVES, ARTERIES, VEINS AND GLANDS. IN EIGHTEEN TABLES, ALL DONE FROM NATURE. BY GEORGE STUBBS, PAINTER. LONDON: PRINTED BY J. PURSER, FOR THE AUTHOR. 1766.

82 HAY MAKERS
19 x 27
Mezzotint (mixed method)
Published in 1791
*Lent by the Trustees of the British Museum*

83 A HORSE TERRIFIED BY A LION
9 x 12½
Mezzotint (mixed method)
Published in 1788
*Lent by the Trustees of the British Museum*

84 A HORSE ATTACKED BY A LION
10 x 13
Mezzotint (mixed method)
Published in 1788
*Lent by the Trustees of the British Museum*

85-87 THREE HOUNDS
4⅛ x 5
4⅛ x 5
3¾ x 4⅛
Mezzotint (mixed method)
Published in 1788
*Lent by the Trustees of the British Museum*

88 TWO HOUNDS
7 x 9⅛
Mezzotint (mixed method)
Published 1788
*Lent by the Trustees of the British Museum*

89- A COMPARATIVE ANATOMICAL EXPOSITION
90 OF THE STRUCTURE OF THE HUMAN BODY, WITH THAT OF A TIGER AND COMMON FOWL

Stipple engravings

20 x 15

Two plates exposed in case

Stubbs began to work on this book during the year 1795 and by his death had completed the text, one hundred and forty-two drawings and had engraved plates which were published posthumously in 1817. An article in *The Sporting Magazine* (Nov. 1809) reports that the drawings, text and plates were in the hands of Mary Spencer. The 142 drawings were sold at Christies in 1827 and have not come to light since. A note inserted in one of the transcripts of the Humphry ms., probably written by Mary Spencer, states that Stubbs "intended to have carried on to the vegetable world."

*Lent by the Royal College of Surgeons*

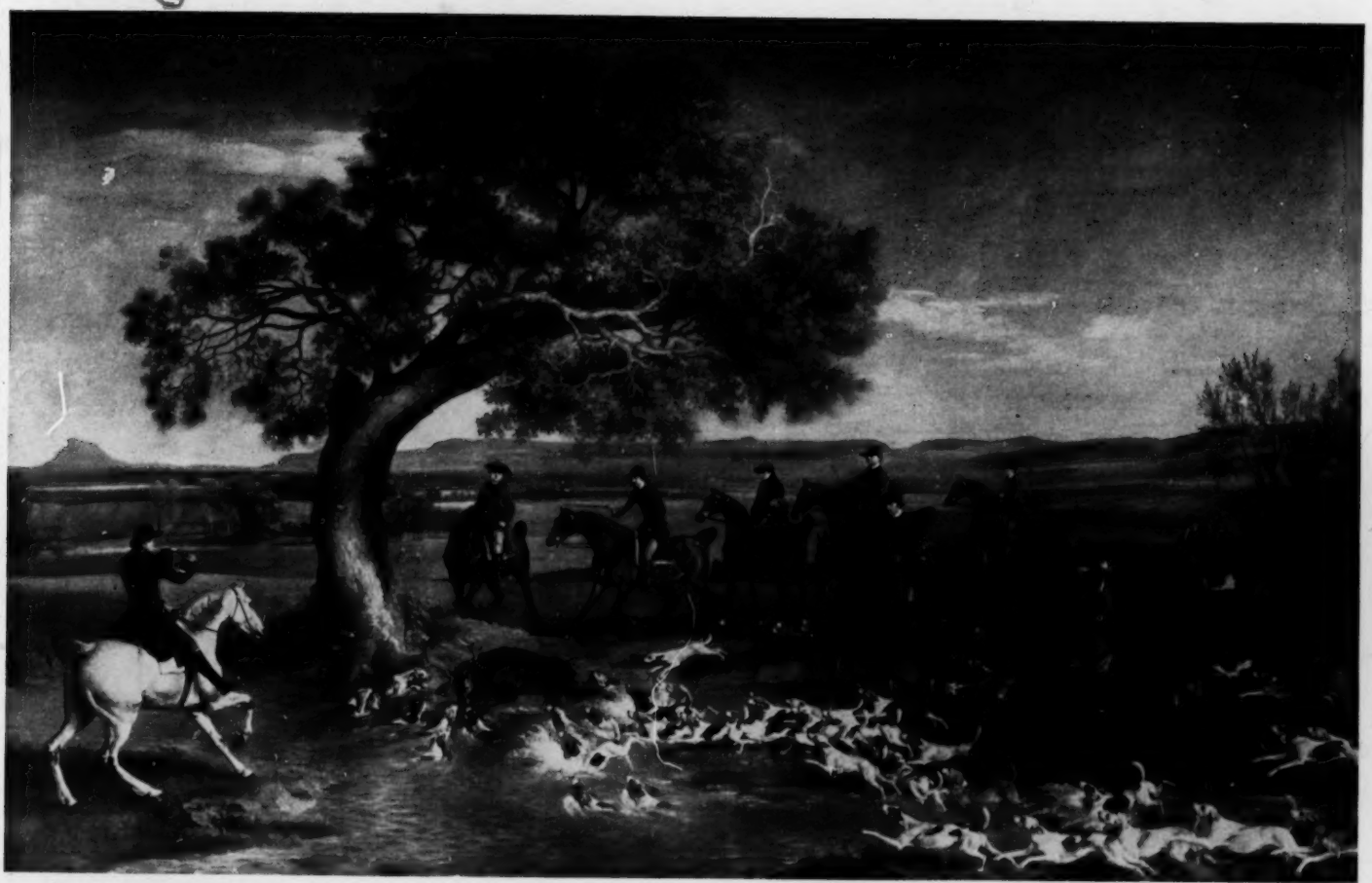


*Plate XXIII cat. no. 2*